Teacher Education

The Museums

Published Four Times a Year by the Editorial Board
of Illinois State Normal University, Normal, Illinois
SEPTEMBER, 1946

Table of Contents

"The Museums"

A Museum In a Teacher Training College—*Cecilia Peikert* . . 3

A Living Museum—*Cecilia Peikert* 6

The Museum Staff—*Cecilia Peikert* 9

Organization of Museums on the University Campus

The History of the Materials in the Natural Science Museum —*Blanche McAvoy* 1

Doll Talk—*Edna M. Gueffroy* 16

Agricultural Implement and Tool Exhibit—*C. W. Hudelson* . 19

The Proposed Museum for University Historical Materials *C. A. Harper* 20

Making Use of Materials—*Cecilia Peikert* 22

Professional Activities of the Faculty 26

TEACHER EDUCATION

Field Service Bulletin of the Illinois State Normal University

Normal, Illinois *September, 1946* *Vol. IX, No 1*

* * *

EDITORIAL COMMITTEE

Florence E. Teager, Chairman

Lucile Klauser William V. White

Margaret Lawrence Max L. Honn

* * *

Published four times a year in the months of September, December, March, and June. Entered as second-class matter November 25, 1938, at the post office at Normal, Illinois, under the Act of August 24, 1912.

Printed at the Illinois State Normal University Press

A Museum in a Teacher Training College

CECILIA PEIKERT*

Is a museum a necessity on a college campus or is it just one of the educational frills? How can a museum be of help to students who are preparing to go out to teach in the elementary and high schools of the State? Just what is its aim? What is its philosophy? How does it expect to accomplish its purpose? These are all questions which might be asked of the director of any college museum. Fortunately, the questions can be answered with some degree of satisfaction.

It would be difficult to imagine any college or university campus without a museum. Perhaps there will not be a museum in the grand manner of some of the large privately endowed museums, but there will be a museum nevertheless. A definition of the word *museum* will help to make clear why this statement is true. A museum designates a collection of natural, scientific, or art objects, or the building housing such a collection. In a broader sense, a museum is an educational institution devoted to the preservation of material objects and information concerning them and to the increase and dissemination of knowledge through the use of these collections. Is there an art department that can carry on its work without reproductions of the great masterpieces? Is there a geology department that can teach a course in minerals by using only a textbook? What biology department could successfully instruct students in the identification and classification of birds, insects, and plants without specimens? Perhaps it is not always taken into account that the small collections which every department must have to carry on its work constitute a museum or museums. In accordance with the definition previously given, do not these fulfill the aim, "the increase and dissemination of knowledge through the use of collections"? Even though there may be no exhibits for the public and though there is no one building housing all the collections, a museum does exist.

Museums for use are the only ones justifiable on a college campus. It is important to remember that statement when a museum is being built. A campus museum exists primarily for the benefit of the students and faculty. If that thought is kept in mind, it will not become a clutter of unrelated objects dragged from attics and closets by well-meaning friends; nor will it become merely the campus show place to which visitors are proudly escorted. For, if it is to serve the students and faculty, it will have only such exhibits as they may request or which will fit

*Director of Museums

in with the course of study in the various departments. It is to be hoped that alumni, friends, and casual visitors will be interested in the results and drop in whenever they like—and they usually are and generally do—but the students come first.

A museum on the Illinois State Normal University campus is not a new idea. On June 20, 1858, the Natural History Society of Illinois was organized in Bloomington. It was formally chartered by the legislature in 1862. Its aim was to establish a museum of natural history at the State Normal University. The estimated value of the collections by 1870 was $95,000. The museum was housed in Old Main and was rather generously supported by the State. The State Natural History Society transferred all its property to the Board of Education in June, 1871. In 1877, a state museum was created at Springfield, and the museum here was converted into a state laboratory of natural history. In 1885, the laboratory was transferred to the University of Illinois, along with a large share of the collections. Since that date there has been no formal museum here, the remaining collections being stored about the campus. When Milner Library was built in 1940, space was reserved on the ground floor for a museum. Four cases with the minimum amount of framework were purchased. Members of the biology department renovated animal specimens from the original Natural History Society collection. In the fall of 1945, a director was appointed to assume charge of this and all other collections on the campus.

The present staff includes only the director and student assistants. Since the director has had museum training and experience, the policies of the museum are left to his decision. A museum committee, composed of faculty members from various departments, exists. When this committee meets at intervals, the director is able to explain his ideas to these representative faculty members and ask them for suggestions and help. All departments of the college are extremely cooperative, furnishing information and specimens, when possible, on any topic they are acquainted with. Since no one person could possibly be an expert in all fields, the director calls upon the faculty frequently for help with some problem.

Since the museum is situated in the library building, its hours are somewhat arranged to comply with those of the library. It is open from noon until nine-thirty on week days, closing at five on Saturdays. It is again open from two to five on Sunday afternoons. Groups wishing to go through at another hour on week days have the privilege of making appointments. They may then study the exhibits by themselves or be taken through and given a lecture.

Exhibits classed according to permanence are of three types here. Some exhibits, such as the birds, which are used by college and elementary classes year after year, are fairly permanent and will probably remain in their pre-

sent location for several years. Any exhibit that illustrates some large principle and that is needed by classes each year will be rather permanent. Other exhibits, which may be of more temporary interest or which are loaned from outside sources, such as an exhibit on the Hawaiian Islands, may remain only two or three months. This period gives classes who might be interested in that topic sufficient time to study it. Monthly exhibits appear in the six lobby cases of the library. Objects for this exhibit are generally loaned by townspeople and faculty members. An interesting topic is selected because it is especially appropriate for that time of the year, because it is related to some national happening or some local convention, or only because it seems appealing to the general public. Groups of people who might possibly have specimens which would fit into such a topic are got in touch with and are always very willing to help.

Of utmost importance to the growth of any museum is a generous amount of storage room. This condition is one to be remedied at this University, as a growing museum should have approximately twice the amount of storage room that it has for exhibition purposes. Extensive storage room is necessary since articles purchased or donated are sometimes not used for years and must be kept safely through this period. There should be a sufficient amount of room so they may be easily disinterred at any time without disturbing everything else. Dustproof cupboards and drawers are also a necessity. In the storage rooms there should be a space for research collections. In a college, these collections will be small, but there should be at least a sampling of the same type of objects which are on display so that students may handle and observe them as closely as they wish. In the case of the University this is a goal yet to be accomplished. The various departments on this campus do have teaching collections which are kept in or near their classrooms. In many cases these make up for the lack of a study museum.

An adequate workroom is also essential. This should be a place with sufficient light, running water, and large tables, where painting, scrubbing, laundering, ironing, sketching and the other varied tasks may be accomplished.

In a teacher training college a museum serves wider fields than most college museums. Not only the college classes, but the high school and elementary classes of the training schools must be able to use it. For this reason, though the exhibits are keyed to the interests of the college student, they must be set up in such a way that they may be understood by the younger children. They must be made much more graphic than they might otherwise be. Lables must be short and to the point. The vocabulary is simplified, and scientific names are accompanied by the common names.

Having a museum at their disposal

can be a great advantage to the student teachers. Here they have concrete materials to vivify many topics. These materials may be used to stimulate the children, to satisfy their curiosity, to illustrate a point, or to teach by looking. The necessity for bringing an entire class to the museum each time some small object is to be observed may be obviated by having small portable exhibits built. These may be borrowed by a teacher and taken into the classroom. As time and materials permit, these small exhibits will be extended to cover as much as possible the main units stressed in the training schools.

A museum in a teacher training institution offers future possibilities which as yet have not been touched on here. It could serve as an excellent training school for future teachers. It would give a student teacher experience in dealing with a wide range of age and grade levels. By taking over groups as they come into the museum, she would have to accustom herself to adapting quickly her manner and speech to conform with those of the group. Unexpected questions and situations would develop quick thinking and acting. She would have to know the materials thoroughly and thus she would develop a background of factual knowledge. Finally, she could observe the joy with which children learn by this method of teaching, a fact which would probably lighten her spirits considerably. Students in close contact with the museum would themselves learn methods of obtaining visual materials for use in their own schoolrooms, attractive methods of arranging them, and the most effective uses which might be made of them.

Besides the conducted tours through the exhibits, the future program of the university includes other features. There are so many ways in which a museum may serve the college that it is difficult to know which one to choose first. Special lectures given by people who may have loaned a collection or by some one widely informed on an exhibit may be scheduled. Motion pictures connected with exhibits will be shown. For the school children, mimeographed materials in the form of games may be used either individually or in class groups to check up on what they have seen in the exhibits. With a larger staff, clubs of various kinds are a possibility. Field trips may be undertaken. The potentialities are endless. The goal is barely visible.

A Living Museum*

CECILIA PEIKERT

Although educational institutions have in recent years come to recognize the value of museums as a vital part of the teaching program, many people —including teachers—are relatively unaware of their potentialities. Too

* Taken from "Museums Are for Use," Alumni Quarterly, Feb. 1946, pp. 7 ff.

often the general observer still thinks of museums in the light of the past. To him a museum is a dark, mysterious place, inhabited by mummies and other objects "dug up" in strange lands and now so covered with dust to merit another digging up. He remembers visits to museums when he stood before a case filled with an assortment of bones, another containing a reproduction of the largest diamond ever found, or possibly still another from which glared some exotic bird, bearing only an unpronounceable Latin name. His wanderings took him past vast expanses of plate glass covering either the largest, the oldest, the oddest, or the most valuable object of its kind yet discovered. Finally, overcome by that well known disease, Museum Fatigue, he staggered out, having acquired little in the way of either enjoyment or knowledge.

Times have changed, and museums have done and are doing their part to keep pace. Today's museum is a living one, in which varying exhibits of current interest follow each other. Gone is the case in which collections were sealed forever, secure alike from dust, moths, and change. A museum itself should be an educational institution. It is comparable to a school. Instead of books, it has exhibits, well illustrated with three dimensional pictures rather than with the more common two-dimensional ones. A good exhibit is judged just as a good book. Is it attractive? does it hold your interest? does it really teach something worthwhile?

One popular misconception the public has about museums is that everything received, good or bad, must be put on display. Museums should exhibit only the objects available, not those that are broken, shapeless or discolored. An atypical specimen can give the visitor a much distorted idea and thus succeed in deliberately teaching him the wrong thing. Likewise, one of a kind is indeed sufficient. Think how monotonous it becomes to the visitor who must examine fifty-nine New England sap buckets placed in one case, each like its neighbor. One will illustrate the point. Fifty-nine will tire and confuse the visitor, and will succeed in teaching him nothing, except possibly that many people used sap buckets.

Another mistaken idea is that for objects to be acceptable to a museum they must either be very old or very valuable from a monetary standpoint. Oftentimes, very old or valuable objects are indeed acceptable, for they may be useful in illustrating some principle or idea. On the other hand, many specimens may be acquired free and yet be of value in a collection. A few examples of such specimens might include typical rocks of a region, types of seed cases, hayfever plants, discarded bird's nests, mushrooms and leaves of common trees. All these may be used as illustrations in teaching while Great-Aunt Jane's silver carving set, 150 years old, is worthless as a separate item.

Good collections are built up slowly. Seldom is a museum given one entire

fine collection. One may be given an object which, by itself, is of little value as teaching material. Perhaps years pass before related objects are found and an exhibit of them is profitably made. A donor may wonder what has happened to the Indian basket he presented the museum last year. If he has patience, he will one day see it proudly doing its part with other examples of like handwork in an exhibit entitled "Indian Arts Today."

By following through the actual process of building an exhibit, one may make clear the steps involved:

1. One must decide what idea is to be presented to the observer. In the University museum this may be requested by some teacher or suggested by a number of fine specimens on one topic, which have been gradually collected. Each exhibit has a theme—a principle—,whether its aim is to teach the public that "Rats Are A Public Menace" or display "Classical Trends in Modern Architecture."
2. The story must be written. At the very least a skeleton outline is made of the exhibit from beginning to end. This writing necessitates much research in dozens of books and other authentic sources. The information must be true.
3. Now is the time to pay some attention to the articles which are to be used. Where should the story be illustrated? When these points are decided upon, one delves into the collections at hand to find what is needed. The very best specimen is used. There may be a strong impulse to use more—to boast to the public about how much is available —but it must be smothered. Perhaps articles which are necessary to tell the tale fully are lacking. Then comes the stormy period of begging, borrowing, or buying. After much negotiating, the needed articles may be secured. These must then be catalogued.
4. The exhibit must now be placed in the case. Now follows the struggle to arrange the objects in the proper order and yet give due regard to producing an attractive result.
5. Labels must be written to explain each object as well as general labels which will make clear the theme being presented. They must be short enough to insure being read, simple enough to be understood, and clear and authentic enough to teach a lesson.
6. The finishing touches, which are surely the most pleasant, include the placing of labels and addition of those eye-catchers which will entice the passer-by to stop to look. From that point the exhibit is out of one's hands. It must live now on its own merits.

The Museum Staff – As It Might Be

CECILIA PEIKERT

Museums, regardless of size or kind, have certain types of positions which are common to all. Whether the staff of a museum consists of one or one hundred individuals, their efforts must be divided among set tasks whose completion is necessary for the smooth and effective running of the museum.

The staff is divided into departments according to their duties: administrative, curatorial, educational, technical, and custodial. A brief outline of each department will show the various positions usually found in each.

ADMINISTRATIVE—The *director* is the head of the museum and directs its policies. It is his business to promote the museum and its interests. His qualifications should include a creative imagination as well as the ability to direct the energies of others. He must make the contacts whereby the museum secures permanent and loan exhibits, financial assistance, and friends. The *registrar* or *cataloger* acknowledges gifts and makes the accessions. When an object is received by a museum under any conditions, the registrar enters in the catalog all information relative to it, usually the date of receipt, donor or source, collector, value, history and description. A number is entered in the catalog and the same number placed on the object. The registrar must have a mind for details; he must be exact and curious. Many articles come in with no information attached and must be traced down. Weekly or monthly news sheets are put out by most museums as well as special announcements, catalogs of exhibits, and booklets dealing with special topics related to the exhibits. These activities necessitate having an *editor*, who will take care of all the details connected with this work. *Office help* is under this department and may consist of only a stenographer, or additional typists and information clerks. Large museums have an *accountant* and usually a *public relations agent.*

CURATORIAL—Curators are in charge of the various divisions of a museum. In a natural history museum there may be a curator of zoology, of botany, of geology and of anthropology. It is the curator's duty to develop and care for the collections, to plan exhibits in his department and to supervise their installation. He also prepares catalogs for his exhibits and booklets relating to his particular field. *Assistant curators* have charge of subdivisions of a department. A zoology curator may have an assistant in charge of birds, an assistant curator of mammals, an assistant curator of insects, and so on. Very important to the museum staff is the library, where research work is carried on by the staff. The *librarian's* duties are like those of any reference librarian, though special scientific and technical knowledge is necessary.

EDUCATIONAL—The educational staff of a museum must carry on extension work with the schools and the community and also take care of the educational work within the museum itself. The *educational director* carries on, plans, and provides for lectures, tours, and other activities of a like nature. The *extension director* arranges for the co-operation of the museum with schools and other organizations desiring to use material of the museum and for the loaning of special museum exhibits prepared for such purposes. The *docent* is the guide-lecturer who takes visitors through the museum and explains the exhibits.

TECHNICAL—The technical staff produces the artistic effects in the exhibits. For this purpose there is generally a *preparator*, who prepares the background of terrain, foliage, rocks, as well as preparing fossils, skeletons and so on for exhibit. The *taxidermist* will mount birds and other animals in lifelike positions. An *artist* paints the panels and backgrounds for the exhibits. *Modelers* will model figures; there may be *wax workers, photographers, repairers* and *restorers.*

CUSTODIAL—This staff includes the *guards*, who may serve as general guides also, and the *maintenance staff*, which keeps the building neat and orderly.

The Museum Staff -- As It Is

Even though the staff of a museum consists of only one person, as is true on this campus, all the duties outlined must be assumed by him and carried out to the best of his ability. Imagine, if you can, all these activities rolled into one and consider what kind of schedule might result. Perhaps it would be of interest to follow through what might be a typical day in the life of the one-person museum staff.

8:15 A.M.—Tour of inspection. See that lights are in working order. Wipe yesterday's smudges from the cases.

8:30—Attack the box of Indian artifacts brought in last Friday. Each article must be properly identified, cleaned, entered in the catalog, numbered, and then stored carefully.

10:00—Attend to the mail.

1. The company manufacturing a new plastic product has responded handsomely by sending a box of samples. This is unpacked, stored away for future use, and a letter of thanks sent.
2. The company which manufactured cut-out letters writes that it no longer does so. However, here are the names of three other companies that do. Letters requesting information are sent to these three companies.
3. Quotations on bird skins arrive. These had been requested so as to be included on the next requisition. The most necessary and reasonably priced are selected and added to the requisition.

10:45—The lumber company calls to say it does not have the wallboard which was ordered. Calls are made to all other lumber companies. This

will necessitate a trip tomorrow afternoon to the two which seem to have some suitable material available.

10:55—Settle down now to work on the exhibit on "Photography," which must be installed next week. Seven books have been read on the topic, many people called both for information and for objects to be used in the exhibit, and now the labels must be printed.

11:15—A telephone call gives the information that Mrs. Eff will be very happy to lend her china for next month's exhibit. A time is set when the china may be picked up.

11:20—Back to "Photography."

11:35—A visitor from out of town approaches to find out whether he may go through the museum even if it is twenty-five minutes before the regular opening hour. The doors are unlocked, lights put on, and a few words said about the exhibits in general.

11:45—A few more minutes with "Photography."

12:00—Lunch

1:15 P.M.—Several illustrations must be painted for the photography exhibit and this must be started now.

2:00—The scheduled class from the training school arrives. They are taken to see the exhibits in which they are particularly interested, their questions are answered, and general information is given.

3:00—Time to call on Mr. Jay who is lending daguerreotypes and Miss See who will lend her family album.

3:45—A message is waiting upon return to say that Mr. Ell has been calling for the past half hour as he wishes to bring over some materials which have been given him for the museum.

3:55—Mr. Ell arrives and information about the various items is jotted down.

4:15—A box of minerals left from the last monthly exhibit must be packed and addressed to the owner.

4:25—The men have come to open three cases as requested. The doors must be locked so the contents of the cases will be protected though exposed. Tomorrow these cases must be emptied and the contents returned to owners.

4:35—Now some of the sketches which were started earlier in the day must be finished.

5:00—Closing time officially.

Variations of this schedule occur daily. There is no dull routine; there is no sitting in a corner and doing the same task over and over. Some days there may be a longer period of being allowed to work on a new exhibit without interruptions; the men may come to remove furniture for refinishing instead of opening cases; the railway express must have doors unlocked to take out a huge package, or the painters may arrive to do over some of the walls. There may be visits from the reporters or the photographer, from someone wanting information which the public thinks a museum worker should be able to supply; stu-

dent teachers may stop to make appointments for classes or to look over exhibits so that they may prepare a class for a visit. The trips may include a visit to an old inhabitant of the community to get some local history for an exhibit and a stop at the stationers for pens and construction paper. The carpenter may have to be sought in order to explain a small construction job to him or faculty members who are experts in certain fields may have to be reached in order to get authentic information on some subject. If an exhibit is completed, it may have to be installed. This is the one period when everything else must stop and wait. If labels are not being written, then the monthly *News Sheet* is due, or an article must be worked on. Companies must be reached for supplies; other companies pleaded with for products to be used in future exhibits. Ideas must be acquired for more exhibits some months or even years ahead so there will be time to secure the necessary objects. Stored objects must be constantly inspected to ward off moths, dust, mildew and other enemies. Small portable exhibits must be worked on for use in the training school. There are hundreds of unidentified specimens to be traced down in odd moments. And always the search for authentic information on all topics must go on.

Evenings and Sundays are not entirely free from the museum instinct. Newspapers are read with an eye for articles that mention people having unusual hobbies. This is for future reference. Many of these people are later talked with and usually are helpful about furnishing materials for exhibits. Magazines are read first for their advertisements as they often contain helpful suggestions. Books on topics being worked on are read before novels. Even friends are not safe since in their conversation they may mention someone who possesses something of interest to the museum. Brief drives into the country include the search for "free things" such as leaves, seeds, and Indian artifacts. Longer trips are made around the country to visit places of historical interest or to meet people who may give useful information.

Though the schedule of the one-member staff is constantly waging a tug-of-war as to which department shall have precedence any one day, and though no one person is gifted with suitable abilities to cover completely all the tasks involved in such a position, still there is something to be said for it much as there is for the country doctor and classroom teacher. He does know his collections and exhibits thoroughly because he has collected them, cataloged, cleaned, studied and planned an exhibit around them, in fact, carried out all the details of building it and installing it. Finally, he will take visitors to such an exhibit and explain it to them. And of course to him who still considers variety to be the spice of life such a position offers a suitably seasoned existence.

Organization of Museums on the University Campus

Museums on this campus, either established or planned, include the natural history museum, a cultural museum, museum of dolls, an agricultural museum, and the history of Illinois State Normal University museum.

The natural history museum is formed around the nucleus of collections left on the campus by the original Natural History Society. Birds and fossils of Illinois, shells, plants and minerals are all included.

A cultural museum is being planned. In this, it is hoped may be shown representative exhibits from other countries and other periods. An exhibit on prehistoric Illinois Indians is being installed here at present. Through an examination of their tools, weapons, and ornaments much can be learned about their way of life. This museum may also include a history of farming in this State by means of a series of farm implements. A large collection of such implements has been gathered together by C. W. Hudelson, a member of the faculty. This collection is housed at present on the top floor of the Science Building. An exhibit on Mexico was shown here for several months this year.

Of interest, especially to students of geography and to the children, is the beautiful doll collection. The Gueffroy collection of some four hundred dolls is composed of authentically dressed dolls of many countries, some historical and some character dolls. They represent a variety of materials in their manufacture. The new Friedman collection contains many valuable old dolls such as those grandparents and great grandparents of the present generation played with, as well as a group of American Indian dolls.

The museum which may eventually prove to be of most interest to alumni of this school as well as to present students is the projected history of the University museum. Through the use of documents, pictures, furniture and like objects, the high lights of the long interesting University history will be presented.

A view of these museums is presented on the following pages by faculty members particularly interested in or involved in their establishment.

The History of the Materials In the Natural Science Museum

BLANCHE MCAVOY*

During the first decade after the founding of Illinois State Normal University, the Museum was supported by voluntary contributions and cared for by J. A. Sewell, who had joined the faculty in 1861. The first public support of the Museum was given when the legislature appropriated

*Associate Professor of the Teaching of Biological Science

twenty-five hundred dollars and appointed John Wesley Powell as curator, authorizing him to make explorations in the Southwest. As a result he made his exploration of the Grand Canon of the Colorado.

In 1868, George Vasey joined the faculty and became the botanist who helped John W. Powell in the exploration of the West. Vasey became a great botanist and a foremost authority on the grasses of the prairies and high plains of the West. His herbarium is housed now in new dust-proof cases on the second floor of the Science Building, and the sheets of this valuable herbarium are in the process of being covered with cellophane so that they will not deteriorate with use.

Major Powell built up a large collection of fossils, shells, and minerals, some of which are still stored in the attic of the Science Building. There is a large collection of bird skins collected by Powell, stored and displayed in dust-proof cases in the biology department. There is also a bird collection that was made by Mrs. Powell and sent back to Normal from the West while she waited for Major Powell and his group, who were exploring the Grand Canon.

S. A. Forbes, worldwide authority in entomology and later director of the Illinois State Natural History Survey, became the curator of the Museum in 1872 and remained until 1884. A. B. Seymore was an authority on plant diseases and made a splendid collection of diseased plants for the Museum during the early eighties before he left to go to the faculty of Harvard University.

A. H. Worthen was the director of the first Geological Survey of Illinois from 1858 until 1872 with his headquarters at Springfield, Illinois. He was a scholarly scientist. who collected and studied animal fossils from the Mississippian rocks of southern Illinois and Indiana. The Museum owns some fifty or sixty excellent fossils which he collected and labeled. The fact that geologists and paleontologists from all over the world have taken notice of his work makes this collection in the University Museum very valuable.

There are in this Museum a few specimens named and labeled by Lesquereux, and possibly a few type specimens. Mrs. Treakle, who was Jesse Fell's daughter, worked in the Museum in the early eighties. After she married, she made an extensive plant collection in the West and gave all of her mounted material to the Museum before she died. There are smaller herbaria made by Mildred Felmley and by Mrs. Aldrich, and a rather valuable herbarium made as a W.P.A. museum project.

Mrs. Emma Burtis McCord gave to the Museum a rustic case containing mounted birds. Some of these were definitely new to the collection, and had been assembled by her father Jacob Hicks Burtis, Jr., who had been a pioneer in central Illinois.

Byron D. Halsted, who was a botanist at Ames, Iowa and later at Rutgers, prepared a beautiful collection of sea

weeds from the coast of New England.

In 1885, the Natural History Society, now known as the Illinois State Laboratory of Natural History, was moved to Urbana, and at that time one-third of the Museum material went to Urbana and another third went to the new State Museum at Springfield. In 1892, the remnant of the local Museum was housed in the newly built Cook Hall. It remained in Cook Hall in poorly constructed and dusty cases until the David Felmley Hall of Science was built.

During the early years of the present century, the biological interests of most persons were turned from taxonomic to physiological aspects of living things, and the Museum, having outgrown its quarters, was neglected and without a trained curator for a number of years. When Dr. E. M. R. Lamkey came to the University in 1927, he insisted on giving better quarters and better care to the Museum material. Early in the thirties, after the biology department had moved into the new Science Building and certain funds were available for N.Y.A. help, Dr. Lamkey had Roy Knupple, who was an excellent taxidermist, clean and repair the bird collection during the four years that he was in college. This renovating and repair work done by Mr. Knupple saved most of the birds in the collection for the present day Museum. Kenneth Knight did excellent work on the classification of the birds according to the new A.O.U. numbers. Later two students, Robert Fairchild and Omar Morgan, cleaned, added cellophane covers to the sheets, and put the Vasey Collection in order. Charles Harper, Jr., and Howard Oesch mounted several mammals, and Richard Borden, a high school boy, worked on the classification of the preserved snakes, which had been stored in the attic of the Science Building.

Later, as part of a W.P.A. museum project, it was the good fortune of the writer to work with Dr. George Fuller, who was then professor emeritus of ecology at the University of Chicago, on the supervision of work done on a new herbarium. The sheets were prepared in duplicate, one for this University and one for Dr. Fuller at the State Museum in Springfield.

Under this W.P.A. museum project, the shells were cleaned, named, and put on exhibit, the Halsted collection was covered with cellophane, and the birds that Mrs. Powell had sent to Normal were collected into one case. Some of the Vasey and some of the Fell sheets were put on exhibit not only because of their scientific value but because of their artistic beauty. Some of the Powell archeological material was cleaned and put into a case.

The mounted birds that had already been cleaned and repaired were arranged in natural groups for study purposes and the rare and extinct birds were exhibited in one case.

Many of the mounted birds that are in the Museum are so old and so frail that they should be arranged permanently in dust-proof cases because they cannot stand much handling.

To house permanently and properly the biological collections that have historic value, and to care for the changing teaching exhibits which a teacher training college calls for will require many more cases and much more space than are available at present.

Doll Talk

EDNA M. GUEFFROY*

Illinois State Normal University has been named the recipient of two doll collections—the Edna M. Gueffroy collection of 480 American, foreign and character dolls, and the Henry Friedman collection of 125 antique and Indian dolls. These dolls reveal all stages of development in the art of doll making, from the crudely carved wooden specimens of Kabyland and Kenya, Africa to the artistic creations of such great doll artists as Madam Lenci of Italy and Bernard Ravca of France. The dolls are grouped according to geographical location and age, as historical and character dolls, as fictional dolls, and according to the materials from which they are manufactured.

How might a collection of dolls such as this help the students in their work on the campus? A study of dolls helps develop a keener interest in geography, history, and literature. Places become more real and a greater feeling of neighborliness and respect for foreign peoples develops when true character dolls live with the children. Dolls are made by native peoples from the equator to the arctic, and are as diversified in appearance as the peoples among whom they are found, varying in feature, form, material and adornment according to the resources of the region, the dress, technical skill, and artistic advancement of their makers.

It might be well first to isolate a few facts about dolls in general in order to see whether they may not prove useful in enhancing some of the ordinary subjects being taught in the public schools.

> The evolution of dolls is a very intricate subject. Considered as playthings, the oldest dolls appear to be those that were played with by little girls in Egypt, probably 4,000 years ago. Following the line backward, one perceives that dolls lead quickly away from childish hands and become idols—representations of spiritual or divinized ancestors. Still further back one finds images commanded to do the bidding of sorcerers and medicine men.
>
> In China in the days of the Monarchy dolls wearing the distinctive dress of their social or occupational order were not to be played with or used carelessly. Their educational purpose was emphasized; they served as a medium for instruction in court etiquette, and in other ways their educational purposes were stressed.
>
> In the pagan days of Rome, when the Tiber River rose, doll-like effigies instead of human sacrifices were tossed into the flood waters while priests chanted prayers for mercy from the river gods.
>
> Dolls have long been the inspira-

*Assistant Professor of Geography

tion for musicians. *The Doll's Cradle Song* and the *Doll's Dance* by Bizet, *Serenade for a Doll* by Debussy, *March of the Tin Soldiers* and *Dance of the Russian Doll* by Tschaiskowsky, *Dance of the Chinese Dolls* by Ribkova, *The Wedding of the Painted Doll* by Brown, *The Waltzing Doll* by Poldini, and the *Lullaby to a Doll* by Frank Black are only a few of the many compositions about dolls.

In India where child marriages are common, it is said that silver-decked dolls are customary wedding presents. Tradition has it that Mohammed's nine year old wife herself brought an extensive collection when she arrived at the prophet's harem.

A few of the dolls in the museum collection will serve as examples of the educational stimulus they provide in teaching social geography:

One doll is a likeness of the Balinese god Sakit Kumulan. In Bali travel dolls for safety charms are made of gilded Chinese coins and are taken a'journeying, but the coins are spent on the trip. This doll has the head, hands and feet carved and uncovered but the entire costume is an interlaced covering of real Chinese pennies of copper and brass, exchangeable coin of the realm.

The Tjili doll, made of native palm and dried grasses, dominates all forms of art and worship on the island of Bali. She seems to have evolved from the figure of the Rice Mother, goddess of fertility and good fortune. Souls of the dead are supposed to go into it. The "Kachinas," Hopi Indian carved dolls of cotton wood, which stand for every good gift, and for rain in particular, are presented to the younger children as presents and charms for happiness at the close of each summer's ceremonial dances. The dolls are used on the occasion of the Feast of the Dolls in Japan. This feast falls on the third day of the third month. Little Japanese girls arrange their precious court dolls, including the Emperor and Empress, court nobles, guards, ladies-in-waiting and musicians on step-like shelves covered with red cloth. Through this festival the little girls learn to prepare refreshments and to serve their guests in a charming and hospitable manner. On the fifth day of the fifth month, the month of the iris flower, symbolic of the sword, is an important celebration of the Japanese boys. Figures of real and mythical warriors, gorgeously dressed in brocades and metallic paper and suits of armor are brought out for exhibition and the boys listen eagerly to the stories about them.

The Washington Apple Head Doll, the Totem Carver is another interesting one. Totem carving is a peculiar art form of the northern tribes of Indians inhabiting the Queen Charlotte Islands, Southeast Alaska and Northern British Columbia. Carving of this type dates back about two hundred years, or to the time when white men's tools first became available to the Indian. Prior to that time carving was restricted to upright timbers within their lodgings.

There is also a Moroccan Water-Carrier in the collection. This doll was made by hand entirely of goat's skin leather in the bazaars of Tangiers and is dressed authentically. The unshaven chin follows Mohammed's decree.

Chang, the Chinese farmer, repre-

sents the humble Chinese farmer typical of thousands of his countrymen. Garments of blue cotton are not windproof, and his grass coat is far from thoroughly moistureproof. He wears the queue, formerly a badge of servitude and submission, now the superstitious Chinaman's means of getting into Heaven.

The Persian Woman doll is representative of a true Persian plaything. The face is particularly typical with its artificial brows and rouge. A small cross embroidered in the forehead of the doll indicates it has been made by a Christian. It is extremely difficult to get Persian dolls in native costume because the Government does not want them to be sent to other countries for fear they will be made fun of.

Memories of presidents, pirates, royalty and other figures of historical interest are preserved in a variety of dolls in the museum.

There is the notorious pirate, Jean Lafitte, cleverly executed and exact, even to style and pattern of clothes. His Royal Highness, George the VI, commemorating the great pageant of the decade—the Coronation of 1937, and the Queen Mother Mary in outstanding likeness, accurately gowned and groomed, share honors with Abraham and Mary Todd Lincoln and George and Martha Washington.

Queen Nefertite, on whose story historians cannot agree, is a conspicuous figure with her high headdress and gown of white. Some call her the wife of Ikhnaton, some the wife of the Pharaoh Aahmes, and still others name her simply King Tut's mother-in-law.

The field of literature is represented by a large number of dolls, only a few of which can be mentioned here.

There is Evangeline, wearing her Norman cap and kirtle of blue with crisp white apron and laced bodice. She was made in the Evangeline country, one hundred miles west of New Orleans, where live the descendants of the Acadians from Nova Scotia who were driven out by the British in the 1760's.

Louisa May Alcott, author of *Little Women,* and Mark Twain, the beloved creator of Huckleberry Finn and Tom Sawyer, are among the unbelievably lifelike replicas of distinguished Americans in the field of literature.

For a study of the history of costume in the United States there are several dozen antique dolls dressed in the height of fashion for their day. Costumes of foreign countries are bright with embroideries and a variety of textiles. Art classes and elementary children might be motivated into making dolls of their own after examining the materials from which these dolls are made. Silk stockings, hickory nuts, gourds and cornhusks are fun to experiment with.

This is a meager selection of the possibilities which might be utilized from a study of dolls. The actual uses to which they might be put are as varied as are the imagination and the teaching techniques of the good teacher who chooses thus to enliven what might otherwise be a dull program.

Agricultural Implement and Tool Exhibit

C. W. HUDELSON*

Under the rafters of the David Felmley Hall of Science is housed one of the two most complete historical exhibits of agricultural implements and small tools to be found in the State of Illinois.

It has taken from ten to twelve years of diligent work to accumulate this material, which has come from many sources, and, in some cases, from great distances. A few students in agriculture have brought in several excellent pieces, and the hope is, that as time goes on, other students will make contributions. It is well worth one's time to study this remarkable and valuable exhibit, which consists of over three hundred pieces, some of them more than one hundred years old. Those who are interested should put forth a special effort now to gather further material, for, as the years pass, these museum pieces will be lost through lack of appreciation or through indifference.

This exhibit is valuable for several reasons. It preserves these priceless pieces which keep alive the colorful history of this country. It increases and spreads the knowledge of the earnestness, the perseverance, and the courage of the ancestors. It also makes us feel that we who follow must not fail those who went before us to hew and plow the way that our progress might be made easier.

In order to whet your curiosity it is difficult to choose pieces that should be named here. If you are interested in building, wrought iron nails will appeal particularly to you. If plowing especially attracts you, study the two crude "go-devils" exhibited. Are you glad that the osage orange hedges are going? Then step into the museum and see a sample of the first barbed wire made which has replaced many of the picturesque pioneer fences.

Even a tool for making the barbs on the barbed wire is found in this under-the-rafters place. One of the first Ford starters is to be seen there. In contrast to a modern gadget for a car is a wooden socket for a buggy whip. Speaking of wood, a harness hame, a bit, single tree, hoe, bucket, an axel, all made of wood, are to be found in this interesting museum. The type of axel first to be smeared with axel grease is shown, as well as a shining replica of the first John Deere plow which broke virgin prairie soil more than one hundred years ago.

On the list goes. One cannot fail to recognize the important and lasting educational value of such an exhibit. One should visit it often, not to keep abreast of the times, but to study and to appreciate the process of evolution in implements and tools for use on the farm.

---

*Head of the Department of Agriculture

The Proposed Museum for University Historical Materials

C. A. HARPER*

It was thought from the first days of the Old Museum Committee that a room should be given to Illinois State Normal's historical materials. Committee members realized that the history of teacher education in the United States was bound closely to the evolution of this institution. Since this growth had proceeded without interruption and without major disaster such as fire or flood, it was reasonable to expect that the artifacts and other material evidence of the story might to some extent be available. It is known, however, that important and interesting material was rapidly disappearing. From time to time a certain amount of housecleaning was necessary in Old Main, and in each such enterprise more and more corners were emptied of their dusty papers, broken furniture, and ancient photographs.

The problem was and is: just how could certain materials evidence of the long story of teacher education be displayed in order to present a meaningful account. There was no thought of collecting and preserving a disconnected array of relics. The first step was, of course, to make some sort of survey of the types of material that might be assembled. There was a considerable amount of old school furniture. There were, for example, the desks of Presidents Hovey, Edwards, and Felmley. Each typified a period and an important educational leader. There also existed items of schoolroom furniture showing not only evolution in the adaptation of equipment to the bodily comfort of pupils but also some highly important developments in classroom techniques.

Another type of material that was believed to be important was that connected with classroom student performance. Such items included examination papers, student made maps and drawings, student diaries (for long years required of all practice teachers), grade books, outlines of model lessons, and plan books. Then there was the whole field of the development of curriculums, text books, and curricular materials. Many interesting items of this nature should be saved from destruction. The school Catalogs from 1860 reveal a great deal of significant change and might show in a single display the major steps in the institutional progress.

Quite naturally there remain a great number of interesting photographs of graduation classes, student activities, faculty, athletic teams and special school events. A number of exhibits of great worth can be made from such graphic reminders of the past. A selection of importance can also be made of newspaper clippings covering the major school events of the past eighty years. In connection with this sort of material and also other printed and written items, a distinction is made between the functions of a museum and those of a library. In the library, the idea is study and research. The materials are preserved for more

*Associate Professor of Social Science

or less advanced students who are capable of using sources. In the museum, the lesson is taught quickly and yields its generalizations by a series of vivid impressions.

Another type of material to be found in this Historical Materials Museum might be classified as official documents. Certificates of award to the Institution, petitions, deeds for lands, architects' drawings and plans, programs of commencements and special events, and many others are available. Closely akin to these are letters from important people. Most of the governors of Illinois corresponded with the presidents of the University. There may also be had communications from educational leaders of the past seventy-five years throughout the country.

As one surveys the exhibits possible in such a museum, one becomes convinced of the broad field of worthwhile displays that will be of great educational worth in showing the major steps not only in the enlarging concepts of teacher education but in the whole field of the history of public education. The emergence of modern education coincides with the years of service and leadership which have emanated from Illinois State Normal University. Concrete and graphic illustrations of educational progress should be highly serviceable to all prospective teachers.

The arrangement of this Museum may be suggested from the periods in the growth of the school. First, there is the period of *Foundation,* 1857 to 1867. In this decade, a new and larger concept of the eastern normal school idea was planted on the prairies of Illinois. The second phase of the story deals with the period from 1867 to 1880. This was the time when this University was the largest and most important Normal School in the United States. At this time, this Institution became the Mother of Western Normals and was widely imitated by the older schools of the East. Under the leadership of President Edwards, Illinois State Normal University became orthodox in the field of teacher preparation.

The third period was the *Herbartian Age.* The American Herbartians from first to last were centered at Normal. Certainly the Museum should reflect the nature, meaning, and scope of this great educational movement. This came largely in the Cook administration but may be dated from 1880 to 1910.

The fourth historic period comes in the administration of David Felmley. In this era came the expansion of the Normal school into the teachers college. It was an age of transition and re-evaluation. Each old practice and tradition was tested in the light of the total revolution in education that came throughout America.

This Museum is yet in its formative stages. Only the surface possibilities have been assessed. The expanding ideas seem to point toward quite a unique and extended display. Ingenuity and intelligence may make possible in the future a collection that will be of inestimable value to the whole educational world.

Making Use of Materials

CECILIA PEIKERT

To a school that has the idea of setting up a new museum the elaborate exhibits displayed by the large public museums may be a discouraging curb. It should, however, be firmly kept in mind that such exhibits are not necessary nor even wanted in college and university museums and certainly not below that level. The expensive push-a-button-watch-it-move exhibits are fascinating to boys and girls of all ages; the colossal years-in-the-making habitat groups are indeed wonderful. But college and university students do not need animated exhibits, and for them models of huge animals serve as well as the real thing. It is perfectly possible to build a very adequate museum on a relatively small budget, provided those interested are willing to make use of some old specimens, collect free ones, and spend a large amount of time in persuading donations both from private individuals and public concerns. Possibly a description of some of the methods and the work accomplished here would serve as proof that this is possible.

The University Museum started out as owners of a large collection of mounted birds and a still larger group of bird skins. Much duplication appeared in the collection. Since for college classes a synoptic series making clear the orders of birds according to their evolutionary development proves very useful, such a series was arranged. Duplicates were taken out and used in special exhibits. In a few instances where no duplicates occurred, birds were still selected for these special exhibits because it was felt they would teach more here than in the synoptic series.

One of these special exhibits features birds having unusual migration flights. Colored maps of their routes were made and they together with the birds appear under the heading "They Travel The Flyways." In the same exhibit, specimens of birds whose speed both in migration and ordinary flight has been checked appear. In the background bird silhouettes, each representing a specific speed, show how fast these birds travel. Another group of birds has been chosen to be in an exhibit entitled "Vanishing Americans." As might be expected, these are birds either extinct or disappearing rapidly. They include the passenger pigeons, Carolina paroquet, pileated woodpecker, prairie chickens and trumpeter swan. Still another group of birds selected for special attention is that which shows the varying types of bills adapted for food getting. With sketches emphasizing the character of the bill and labels stating the food utilized, this exhibit gives a key to the food habits of all birds. Another bird exhibit planned will be a simple habitat group of winter birds of Illinois. The large collection of bird skins is being

made available to classes for study by fitting the skins into glass tubes which protect them while being handled.

The Museum is also fortunate enough to possess a fair collection of Illinois plant fossils. Displayed by themselves, they are not inspiring. A large photograph of a reconstruction of a carboniferous forest was secured and serves as a background for the exhibit. Brightly colored cord leads from a fossil to its proper reconstruction on the picture. Thus it is possible to see at a glance what this plant looked like when alive. Herbarium specimens of living descendants of these plants are also shown, tying together the story of what has been and now is.

There are also many specimens of rocks and minerals, invertebrate fossils, shells, insects and a large herbarium from which to form new exhibits. Examples of some that might be fashioned are:

What Is a Fossil?
Geologic Time
Elements of Classification
Defense of Plants and Animals
The Plant Kingdom

One could go on indefinitely enumerating valuable exhibits that can be set up by the use of materials that may have been collecting dust for years and that by themselves are of minor interest.

As an illustration of a most successful teaching exhibit that might be set up by any teacher in her school room one on "Seeds," which was on exhibition at one of the larger children's museums, might be pointed out. This topic was selected because of the extreme interest shown as in that large city in victory gardens. The first step in the exhibit showed the methods of seed dispersal. A good afternoon's collecting netted the parachute seeds of milkweed and dandelion, the gliders of maple and ash, the hitch-hikers of beggar's ticks and burdock, and the gun shot seeds of witch-hazel. The store room yielded the water chestnut and cocoanut, which sail on the water. To accompany these seeds were cut-outs of parachutes, planes, guns, sailboats and hitch-hikers. The second step in the exhibit presented large paper cut-outs of the two kinds of seeds—monocots and dicots and a number of actual specimens of both kinds. The third part showed how to test seeds to show whether they are living and capable of producing good plants. Actual materials used for this process were exhibited and the steps followed through. The next section of the exhibit showed a series of stages in the growth of a bean plant and a corn plant. These seedlings were grown in sand; each day one was removed and preserved in a solution which kept it green and alive in appearance. When the series was completed we had a picture of these plants from day of planting through the twelth day, showing not only the part of the plant above the ground, but the seed and roots as well. These seedlings were kept in large test tubes so they could be viewed with ease. The fifth part of the exhibit showed the differences in size and shape of seeds from the small petunia seeds to the large cocoanut. The

last part of the exhibit dealt with the various coverings in which seeds are inclosed, such as the pome (apple), achene (sunflower), and nut. As a way of livening the exhibit several seedlings were raised in a chemical solution without soil.

With the exception of the seeds obtained to produce the seedlings in the fourth part of the exhibit, nothing was purchased especially for this experiment. It required only patience, some imagination, and a request to tne staff to bring from home samples of seeds that could be used as illustrations in the various parts of the exhibit.

It is necessary that a college museum confine its efforts to objects of local interest and local availability. The moths of Burma may make an exotic display but the moths of Illinois are the ones students of entomology will be seeing and collecting. And the latter are the ones that can be captured after a few hours with a collecting net. Certainly the foreign specimens of anything which might find their way into our hands should not be despised, but the home products which may be obtained so much more easily and will be of more value educationally should not be neglected. If other fields seem greener, it may be wise to suggest a few possibilities where the locality in which the museum is located can supply interesting and worthwhile topics Every community has a history, long or short, and certain artifacts survive which illustrate that history. On this campus agricultural implements of the county have been collected and will one day be shown as steps in the evolution of agriculture here. Most people are happy and proud to contribute such articles, knowing that the articles will thus be preserved and made use of for teaching purposes. A magazine illustration suggested that the kitchen utensils present in this collection be abstracted and set up in an exhibit entitled "Pioneer Kitchen." Several lamps and lanterns from the collection will form the nucleus around which a history of lighting will be built.

Since the raising of corn is of primary interest in this district, there will certainly be an exhibit on this topic here before long. Most of the materials may be obtained locally and with little expense. Aspects which might be covered in such a topic are the history of corn, the principal types of corn, an explanation of hybridization, and corn products. Surely every community has some crop or some industry that will lend itself to such an exhibit. Every locality also has plants which may be gathered either to form an herbarium for students of botany or as illustrations of specific facts. Specimens showing all types of leaves may be collected. It is much easier for a student to associate a term with a real leaf than with a diagram. Seed cases of all kinds are available; plant galls are everywhere. Rocks and minerals lie around and are free for the picking up. With the proper background, discarded bird nests may make an attractive and instructive exhibit illustrating avian architecture.

Many commercial exhibits may be obtained free from companies that use

these as advertising material. Other companies, if appealed to tactfully, will be happy to contribute samples of their products. However, one must remember to select carefully or he will be deluged with odds and ends that are of no use. One should do no appealing of this sort until he has a definite exhibit in mind, and then he should write to large companies that might have information or specimens that would be helpful to the cause. Since these companies receive many such appeals, it is fair to ask for help only when something is really needed for a definite purpose.

Lest it seem from this article that a museum can manage without a budget entirely, such is not the case. In the first place, supplies that are used up from time to time are necessary just as they would be in a school room. A constant supply of materials similar to those used in an art department must always be at hand. Some specimens must be purchased as they are not obtainable in any other way. Usually several of the better known biological supply houses can furnish things in that line. Other sources will be acquired as necessary. Large museums are always most co-operative in suggesting such sources. An entire collection, to be set up as such, is never purchased, however. In an exhibit on soy beans the insects harmful to the plant will be purchased. In an exhibit on types of fossils only the insect in amber need be purchased as the museum has all the other fossils. In a history of lighting exhibit models or casts of the earliest means of lighting must be obtained. Minerals may be purchased to fill in an exhibit of strategic minerals as the on hand collection does not include all of them and it is impossible to collect most of them locally. So there will always be items that must be purchased, but contrary to popular opinion, these items are seldom fabulously expensive where one is simply seeking typical specimens for teaching purposes—not rarities to make the public gasp.

If the museum is being set up in a public school, one has the added good fortune of having hundreds of avid collectors on the staff. Every mother and most teachers, realize that Jack and Jill are born collectors. This instinct will prove very helpful, for children oftentimes are able to acquire objects that an adult would hesitate to try to secure.

Strangers, after the initial shock of speaking with a museum worker has passed, almost always inquire, "Do you think you could use This-and-That I have? You'd be welcome to it if you could." Once one has started in the work and people find the worker is serious about acquiring materials and caring for them the collections will began gathering.

It should be clear by now that museums are not for the wealthy or poor, for large cities or tiny villages, for the educated or illiterate. They are for those who want museums, who possess the patience, imagination and energy to make them possible. They are for those who do not stop with, "I wish we had" but go on to "We are going to have."

Professional Activities of the Faculty

President R. W. Fairchild participated in the Health Education Workshop Administrators Week held on the campus in August. On August 6, he attended the Chicago meeting of presidents of the teachers colleges and of the Public Information Council (the publicity directors of the teachers colleges).

Dr. Rose E. Parker, director of the division of special education, spoke on "Teacher Preparation in Special Education" before the State Commission for handicapped children, meeting in Chicago. Dr. Parker attended the national convention of Delta Kappa Gamma, August 26-27, in San Francisco.

Dr. C. A. DeYoung, dean of the University, taught a graduate course in School Finance at Northwestern University in July.

Harry D. Lovelass, assistant professor of psychology, is one of the authors of a study entitled *Facts Regarding the Status of Illinois High School Principals*, published by the University of Illinois in the early summer.

Dr. Esther French, head of the department of health and physical education for women, was director of a camp for girls this past summer, Camp Chickagami, at Winter, Wisconsin.

Dr. W. R. Lueck, assistant professor of education, studied facilities for teacher education at the Michigan State Normal College, Ypsilanti, August 17.

Mrs. Wauneta Catey, instructor in education, talked to the Bellingham Washington, Parent Teachers Association on "Trends in Education." While she was in Washington, Mrs. Catey was a member of a committee working with the State Department of Public Instruction on a developmental reading program for Sunnyside, Washington.

Miss Marion G. Miller, assistant professor of art, had an exhibit of paintings, water colors and oils, in the gallery at Milner Library from May to July.

Floyd T. Goodier, director of integration, attended a conference of national officers and district representatives of Phi Delta Kappa at Brown County State Park, Indiana, on August 17 and 18.

Dr. Richard G. Browne, head of the department of social science, presented a research report to the Illinois School Finance and Tax Commission August 23 and 24, at Fox Lake. Dr. Browne is research director for the Commission.

Dr. F. L. D. Holmes, director of the division of speech education, has an article, "The Contribution of the Speech Re-education Clinic to Teacher Preparation," in the May *Teachers College Journal*.

Leslie M. Isted, assistant professor of music, gave a talk on "Rural School Music" at the Indiana University Rural Education Conference, McCormick's Creek Park, Indiana, on July 18, and another on "Elementary String Teaching" at the Indiana University Summer Conference Clinic, Bloomington, Indiana, on August 4.

Dr. Stanley S. Marzolf, associate professor of psychology, has been elected vice-president of the Illinois Association for Applied Psychology. Dr. Marzolf's review of A. F. Tredgold's *Manual of Psychological Medicine for Practitioners and Students* appeared in the July issue of *Psychological Bulletin.*

Dr. C. E. Horton, director of the division of health and physical education, spoke on "Teachers of Physical Education" on August 20 at the annual meeting of physical educators, Springfield diocese. On September 15, Dr. Horton attended an executive conference of the Illinois Physical Education Association in Chicago.

Mrs. Gertrude M. Hall, director of publicity, attended the national conference of the American Alumni Council at Amherst, Massachusetts, July 9-13, as the representative of Illinois State Normal University. Mrs. Hall is chairman of the Illinois state teachers colleges, and editor of *Education Today*, cooperative bulletin of the five schools.

Dr. John A. Kinneman, associate professor of social science, taught at Syracuse University during the summer session.

Dr. C. M. Dillinger, associate professor of psychology, spoke on "Clothes and Grooming" to the young men at the Rural Youth conference held on August 22 at Lake Bloomington.

Miss Hazel Messimore, assistant professor of Spanish, is the author of *Second Year English for Secondary Schools,* with notes and vocabulary in Spanish and English, published under the auspices of the Office of the Coordinator of Inter American Affairs and the Ministry of Education of Peru. The book is the official text used in the high schools throughout Peru.

Dr. Bjarne R. Ullsvik, associate professor of mathematics, taught during the summer session at Boston University.

Miss Elinor B. Flagg, assistant professor of mathematics, spoke on "Arithmetic Readiness" to the teachers of the Springfield diocese at their second annual seminar, August 21.

Dr. H. O. Lathrop, head of the department of geography, prepared an article on "The Conservation Movement" for *Nelson's Perpetual Loose-leaf Encyclopaedia,* in August.

Dr. L. W. Miller, associate professor of biological science, addressed the Whiteside County rural teachers at their annual meeting at Morrison, September 3. His subjects were "The Natural Science Area in the State Curriculum Guide" and "Practical Suggestions for the Teaching of Natural Science."

Dr. Lucile Tasher, associate professor of social science, conducted a workshop in international relations at the state meeting of the American Association of University Women held September 28 at Aurora.

Mrs. Mary Parker, instructor in art, lectured on "Practical Applications of Art Activities for Elementary and High School Teachers" at the Champaign County Institute, September 5 and 6. Mrs. Parker's paintings were awarded a number of prizes in the professional class in art at the State Fair.